

# THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,  
And Exponent of the Letter-note Method.

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APRIL 1, 1879.

[One Penny.]

## THE LETTER-NOTE METHOD,

An easy System which

### TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.
2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.
6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.
7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.
8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



"It is easy to conceive that studies of this description, frequently repeated, will teach us to foresee all cases, to overcome all difficulties, and this without effort, and almost without reflection. It is a common opinion that an educated musician writes with more calculation than one who has never studied the science; but this is an error. I think, even, that the contrary is true, and that, all circumstances considered, he who is called, in derision, a *learned musician*, if truly worthy of the title, writes less painfully than one who, having never studied, may, every moment, be arrested in his progress by unforeseen difficulties." *Fetis.*

315. The study of counterpoint has, therefore, a real, practical value; and the labour bestowed upon it will save labour. Nor need the supposed dryness of the study, or hardness of its rules, deter the willing student. The rules of chess and whist are quite as arbitrary, and every whit as strict; but there are plenty, nevertheless, who master them for the sake of the enjoyment these games afford—enjoyment because the one exercises the faculty of foreseeing, and the latter, that of remembering. The enthusiastic student, to whom the act of overcoming a difficulty is a pleasure, can, if he choose, obtain enjoyment even from the study of counterpoint; and we hope readers will not consider themselves "made game of" if we suggest that they might vary their evenings' amusement with a contrapuntal game or two, trying whether they cannot check-mate their opponent by discovering a "tritone" or a "false relation" in his exercise, or produce a trump in the shape of an immaculate exercise of their own.

316. In entering upon the study of counterpoint, the aid of a competent instructor should be obtained; for there is much to be learned besides theory, and the teacher has opportunity of greater usefulness than merely pointing out technical errors. But, even in the absence of an instructor, the student can do much for himself. So far as mere technicalities are concerned, he can effectually check his own work if he adopts the simple plan of comparing each individual progression (or pair of chords) with each individual rule: and if, in his general studies, he keeps his powers of observation on the alert, he will soon gather useful knowledge respecting the æsthetics of the art.

317. The orders explained above are termed "simple counterpoint" in contradistinction to those which follow.

#### DOUBLE COUNTERPOINT.

In this case the two parts are so arranged that the subject and the counterpoint will bear inverting and yet fulfil the rules. As the inversion may take place by raising (or lowering) a part by any given interval from the ninth up to the fifteenth (or octave), there are seven different kinds of double counterpoint, each having its own set of rules: the most usual kinds are those in which the inversion is at the octave, tenth, or twelfth. In all cases the parts should contrast with each other. The counterpoint should commence a beat or two later than the subject. Fig. 340, is a specimen of double counterpoint in the octave.

Fig. 340.

CHERUBINI.



ON March 4th, at the Congregational Chapel, Gospel Oak, London, there was given a very successful performance of Mendelssohn's *Hear my Prayer*, in which Miss Mary Davies sustained the principal soprano part. The programme also included a selection from the same composer's *Hymn of Praise*, in which Miss Davies and Mr. Sydney Towers sang. The duet "I waited for the Lord" was beautifully rendered by the two principals; and, in *Hear my Prayer*, the work devolving upon Miss Davies was splendidly (and, moreover, devoutly) executed from

beginning to end. The choruses were very creditably rendered by the Choir of the Chapel under the direction of Mr. Cray.

Beyond the treat afforded to suburban amateurs, the performance had a special interest; for in former years, and when comparatively unknown to fame, Miss Davies had frequently delighted the same auditory by her vocal skill. As might have been expected, therefore, on this her first re-appearance among old friends, returning, too, bearing the honours of achieved success the talented vocalist received a well-deserved ovation.

### An American Song Writer.

From "Musical Opinion," condensed therein from "Potter's American Monthly."



For all the popular song composers our country has produced, there is no one better known than the subject of this sketch, Stephen Collins Foster, with whom it was my pleasure, in some ways a sad one it must be confessed, to become personally acquainted during the last year of his brief existence. It was the latter part of the year 1852, and in the city of New York, that I saw him for the first time. "I was introduced last night to Foster, the composer," said a friend to me; "would you like to know him?" It was an opportunity I had long desired, and I accepted the invitation to call upon him. Immediately the songs I had loved from childhood—almost associated with Foster's name—bubbled up from my heart and murmured in my ear, and I already imagined myself before a hale, merry old man, with long white hair, his head bald at the top, and a kindly smile ever on his lips, such as I had always pictured him—the man for whom I had long felt a sort of reverence.

Talking of him and his melodies, we walked quite a distance down the Bowery, into the neighbourhood of the old theatre, and turned into Hester Street. On the north-west corners of Christie and Hester Streets was an old tumble-down grocery, and into this we entered, and passed through to a dingy bar-room at the back of the store, where, a moment after, I was introduced to the author of "The Old Folks at Home." Let me briefly describe him as he then appeared to me: A figure slight, and a little below the medium stature, attired in a well-worn suit; his face long and closely shaven; soft, brown eyes, somewhat dimmed, shaded by a rather high forehead, which was disfigured by the peak of a glazed cap that hung closely to his head, scarcely allowing his short brown hair to be seen. His appearance was at once so youthful and so aged that it

was difficult to determine at a casual glance if he were twenty-five or fifty. An anxious, startled expression hovered over his face that was painful to witness.

Looking at him thus, it was hard for me to believe that standing before me was the then most popular song composer in the world; but it was Foster indeed! He seemed embarrassed as a girl in the presence of a stranger, and this diffidence never entirely wore off. Whether it was a natural bashfulness or voluntary reserve, I cannot say; but, even with those who knew him most intimately, he was never familiar. His conversation, made up mostly of musical reminiscences, was always interesting, and at his invitation, I frequently thereafter made an opportunity to visit him. He lodged generally at a small hotel in the Bowery, but that small grocery he made his usual sitting-room, and an exquisite melody had its birth in that most uncongenial place. He was not one to haggle about a price, when selling his songs; and it was not seldom, in consequence, that a publisher would take advantage of this fact, as well as his poverty, paying him a paltry sum for what other and inferior composers would demand and receive a fair remuneration. He used often to talk of his earliest efforts, and how he first happened to discover his powers as a composer. At a very early age he had attained, unaided, a moderate proficiency in playing upon the flute, flageolet and pianoforte; and, besides this, his voice was clear and well under control. These qualifications made him quite a leading spirit in serenading expeditions; and, at the solicitations of his comrades in these parties, he attempted to write songs for them, which were so successful that they speedily became favourites. This fired his ambition; and when a travelling minstrel troupe passed through his native town, and he chanced to be present at one of their performances, he sought

through them, to have one of his own songs brought before the public. "Oh, Susanna!" was submitted by him, accepted, and sung, and shortly afterwards was published by Peters of Cincinnati, meeting with a decided success, his remuneration being twenty-five copies, or thereabouts, of the song. This was in the year 1842, when Stephen, who was born on Independence Day, 1826, was a mere boy of sixteen. In the same year, "Open thy lattice, love!" a serenade, was published by George Willig of Baltimore, and "Uncle Ned," by the publisher of his first song, both becoming rapidly popular. He saw and felt that he was appreciated, and needed no other incitement to exertion. Song after song he taught the people, each new one to be loved by them only better than the last, for he had acquired the secret of translating the thoughts, feelings, and sympathies of every-day life into melody. Whenever an opportunity offered itself, he would visit the Methodist camp-meetings, both white and black, and, listening to their weird chants, as he loved to do, would gather many an idea for his folk-songs; and in this fact, perhaps, lies the secret of his wonderful success in writing negro melodies. One song of Foster's in particular sprang from this source—"Hard times come again no more." And I might here mention, that upon more than one occasion in that old grocery I have heard him sing that good old "song of the weary" with rare pathos.

It is sad to think that he who was for ever singing of home and the loved ones should have no dearer place than this that he might call a home, and no friend to comfort him; yet here he was in that great, cold city, in that sense alone, and writing ever of "love, love, and only love."

It is unnecessary to give a list of all Foster's songs, they are so numerous and so well known; but the following table of sales of but

half a dozen of them, taken from an old catalogue of the publications of Firt, Pond, and Co., issued over twenty years ago, will give some faint idea of their wonderful popularity:—"Old Folks at Home," 200,000; "My Old Kentucky Home," 150,000; "Massa's in de cold, cold ground," 75,000; "Old Dog Tray," (six months), 75,000; "Willie, we have missed you," 125,000; "Ellen Bayne," 125,000. During the last twenty years these figures must have been greatly increased, for even at this day the demand for them has not ceased.

*Concluded in our next.*

### Notes of Interrogation.

*All queries and answers must be authenticated with the name and address of the sender.*

#### REPLIES.

4. The science of acoustics teaches that E flat is higher than D sharp. Supposing the interval between D and E to be divided into eight equal parts, the distance of E flat from D is equal to five of these parts; and that of D sharp from E, five of these parts in like manner. This doctrine, if true (and I do not doubt it), will enable "Dot" to calculate for himself the difference between D sharp and E flat.—STUDENS.

6. The "Motett" is a very ancient form of composition, and the term included secular as well as sacred compositions. The words of the modern motett are always sacred, generally taken from scripture, and the music is usually choral—accompanied or unaccompanied. The "Anthem" is a much younger term, and in name and in style it is peculiarly English: beyond this, the distinction between it and the motett is, however, so slight that it might be described as an "English Motett." The "Introit" is a short anthem, motett, or other sacred composition, sung while the priest is proceeding to celebrate Mass, or the clergyman to administer communion.—Z.Q.

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## MONTHLY NOTES.

A NEW "Coffee tavern" was opened in Hampstead Road, London, by Mr. Forsyth, M. P., in connection with which there is also a concert room.

A Glee Club has been formed in connection with the 1st Lanark Rifle Volunteers.

A performance of *Judas Macabeus* was given by the Royal Albert Hall Choral Society on March 27th. *Elijah* was performed by the Sacred Harmonic Society on March 15th.

There has been recently exhibited to the French Academy a telephone with some novel features, and said to give remarkably good effects. It is the invention of Mr. Gower, an American. He uses very strong magnets, made of the best French steel known, and magnetized by means of a large electro magnet, deriving its current from a powerful Gramme machine. The magnetic bar is bent in a semi-circle, with its ends or bars projecting inwards and having each a small, oblong piece of iron, on which is mounted a coil of wire. These parts are enclosed in a shallow cylindrical brass case, the cover of which carries the vibrating membrane (rather thicker than usual) separated from it by an excessively thin chamber and attached by means of a brass ring and screws (which latter do not touch the membrane at any point). The old form of telephonic mouth-piece is abandoned, and a flexible acoustic tube, with mouth-piece, is attached to the middle of the cover. Thus one may speak sitting at the table while the telephone is attached to the wall. Perhaps the most novel feature is the use of the telephone call, consisting of a small tube, bent at a right angle, and containing a vibrating reed; this tube is fixed on one side of the membrane. On blowing into the acoustic tube this reed is vibrated, and, consequently, also the membrane, which then moves in excursions large enough to be felt with the finger. A correspondingly strong sound is produced in the receiving telephone through vibration of its membrane, which sound may be perceived in a hall of any size, and even (from its peculiar *timbre*) when other sounds are present. The tube with the reed in it does not injure, but rather improves the distinctness of transmitted speech. Simple phrases spoken with a loud voice into the transmitter are heard as far as five or six metres from the receiver—a result never achieved before.

She entered a music store, and, accosting the pensive, blue-eyed clerk, said: "I want a copy of Beethoven's Sonatas." He hastened himself and politely handed her a nicely-bound volume. After examining it, she handed it back, saying: "Haven't you got them by another author?" The clerk attempted to explain, but she wouldn't listen to him; and with a classical air she walked out of the store.

As a curious illustration of the ignorance of the Zulus, it is mentioned that some persons who have recently returned from the country state that they declared they were not afraid of our soldiers, our rifles, or even of our big guns, but there was one thing of which they were a little afraid, and that was the big drum, as they thought that must contain the magic medicine which gave force and courage to our regiments.

An orchestra composed of members of Church choirs in the City is being organized in connection with the Zion College Choral Union.

In consequence of the successful results attending the special military service held at St. Paul's Cathedral on the 28th of May last, in aid of the Royal School for Daughters of Officers in the Army, it has been decided to hold a similar service on April 29th. The special service choir of three hundred voices will, in conjunction with the four military bands and Mr. Martin at the organ, render Martin's *Magnificat* and *Nunc Dimittis* in B flat (which was written expressly for the service of last year), the "Old Hundredth," and the "Hallelujah Chorus" in E flat, the ordinary key proving unsuitable for the majority of the bandsmen.

The annual Lenten service with Bach's *St. Matthew Passion* music will be held at St. Paul's Cathedral on Tuesday evening April 8th, commencing at 7 o'clock.

The North-Western Permanent Pianoforte Society announce that they are willing to supply a really good instrument of their own manufacture at two shillings per week.

The French concert pitch has been adopted in Spain by a decree of the King, and is now obligatory in all the military bands and state institutions.

Adelina Patti gives the following account of her early life: "A musical ear and the capacity and desire to sing were developed in me at an early age. Whenever my mother sang I was at the theatre, and every melody, every gesture, became firmly fixed on my mind. After being

put to bed, I would secretly get up, and by the light of the little lamp enact for my own satisfaction all the scenes which I had witnessed at the theatre. A red-lined cloak of my father's and an old hat of my mother's served me as a costume, and thus I acted, danced, and chirped—bare-footed, but with romantic drapery—all through the operas. Applause and wreaths were not lacking either, for I personated too my audiences, applauded, and threw bouquets at myself—bouquets manufactured of old newspapers. Then bitter misfortune befel us; the manager failed, and disappeared without paying his debts, and the troupe dispersed. Before long we were harassed by poverty and trouble. My father carried many things to the pawn-shop, and sometimes knew not how to produce bread for us. The thought occurred to my father that my childish voice would save the family from starvation. And, thank God, I did save them. When seven years of age I appeared as a concert singer, and did it with all the pleasure and careless gladness of a child. In the concert hall I stood on a table next to the piano, so that the audience could see the 'little doll.' And what do you think I first sang? Why, nothing but *bravura arias*; first, 'Una voce poco fa,' with the same ornamentation and exactly as I sing it to-day. I had the happiness of seeing the pawned clothing and trinkets return, and we again lived a comfortable life. Thus a few years passed, during which I played and sang industriously with my sister Carlotta. My ability and my love for the stage greatly increased, and in 1859, when but a half-grown girl, I stepped on the stage for the first time as Lucia di Lammermoor."—*Toronto Globe*.

It is known that the velocity of a musical sound is, within wide limits, independent of its intensity and pitch. Music from a military band at a distance e.g., comes to the ear with quite undisturbed harmony: but in the case of a loud and sharp shock or explosion there are reasons for doubting if the velocity of propagation be constant and identical with that of a musical sound. This matter has been lately put to the test of experiment by Mr. William Jacques at the United States Arsenal in Watertown, Massachusetts. A 6lb. brass field-piece was placed in the midst of a large level field, and behind it, at distances ranging from 10ft. up to 110ft., were placed a series of membranes electrically connected with a chronograph, which would thus give the instant at which the sound wave from the gun met each membrane in succession. The experiment was repeated many times and always

with the same result. It was found that immediately in the rear of the cannon the velocity of sound was less than at a distance, but that going further and further from the cannon the velocity rose to a *maximum* considerably above the ordinary velocity, and then fell gradually to about the ordinary. When the gun, however, was pointed at right angles to its first position, it was found that the position of *maximum* velocity was brought nearer to the cannon, and if the gun had been turned in the direction of the line of membranes, which was impracticable, it is thought the retardation which produced the first low velocities would probably have become an acceleration. The heaviest charges of powder caused the greatest deviations from the ordinary velocity. The experiments, accordingly, prove that the velocity of sound depends to some extent on its intensity, and that experiments on the velocity of sound in which a cannon is used contain an error, probably due to the bodily motion of the air near the cannon. Evidently a musical sound of low intensity must be used for a correct determination of the velocity of sound.

#### *The Saturday Musical Review.*

A society under the name of the London Musical Society has recently been formed for the purpose, as the prospectus states, "of giving performance of the works (chiefly choral) of composers of every school and nationality, provided only that these are intrinsically works of a high order, and such as the musical public have not generally had opportunities of hearing." Considering the extremely narrow *repertoire* of our leading choral societies, from which modern works are practically excluded, this object cannot be sufficiently recommended. The compositions mentioned as illustrations of works falling within the limits described include interesting and comparatively little known specimens of Handel, Bach, Cherubini, Schumann, and Goetz, to which list the names of one or two living composers ought to have been added. The society is influentially supported, the Dukes of Richmond and Gordon and of Westminster acting as vice-presidents. Mr. Barnby will be the musical director.

The Bach Choir will give a concert at St. James's Hall on Thursday evening, April 3rd, when Bach's *Mass* in B minor will be included in the programme.

On Monday evening, March 24th, the Brixton Choral Society performed Randegger's *Fridolin*. Mr. Lemare conducted, and Mr. Randegger presided at the pianoforte.

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### SECULAR.

- 52 All the Choruses usually performed in  
Locke's Music for "Macbeth" Spofforth.  
55 Hail, smiling morn See our oars with feather'd spray Stevenson.  
57 Come, gentle Spring Haydn.  
†58 Never forget the dear ones 3 v. Root.  
Merrily o'er the waves we go Bradbury.  
61 The Foot Traveller Abt.  
61 The Chough and Crow 3 v. Bishop.  
62 The huge globe has enough to do 3 v. Bishop.  
63 May Morning Flotow.  
Come to the woody dell Pelton.  
65 Which is the properest day to sing Arne.  
Beat high, ye hearts Kreutzer.  
66 Now strike the silver strings Rudd.  
Since first I saw your face Ford.  
†67 Step together Irish.  
For freedom honour and native land Werner.  
The Mountaineer Tyrolese.  
What delight what rebounds German.  
68 Come let us all a-maying go Atterbury.  
Hark! the lark Cooke.  
Here in cool grot Mornington.  
\*73 Come on the light winged gale Callcott.  
\*74 Sleep, gentle Lady Bishop.  
\*76 Sparkling little fountain Bradbury.  
The dazzling air Evans.  
\*78 On Christmas eve the bells were rung King.  
\*80 Hail, all hail, thou merry month of May Shinn.  
\*83 The sea, the sea Neukomm.  
\*85 The singers Kreutzer.  
\*87 Hark! above us on the mountain Kreutzer.  
89 Call John American.  
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90 Laughing Chorus Root.  
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\*93 Foresters, sound the cheerful horn Bishop.  
\*94 Gaily launch and lightly row Mercadante.  
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\*95 See the bright, the rosy Morning Blum.  
The Land of the True and Brave Abt.  
\*96 What shall he have that killed the deer Bishop.  
\*97 The song of the New Year Donizetti.

- \*99 Why should a sigh escape us Otto.  
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\*100 Upon the poplar bough Paxton.  
Mountain home Kreutzer.  
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### SACRED.

- 51 We come, in bright array (*Judas*). Handel.  
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†54 Ye gates, lift up your heads Dr. Thomson.  
O send Thy light forth R. A. Smith.  
†56 Who is a patriot  
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Gently, Lord, O gently lead us Spanish.  
Joy to the World  
†59 With songs and honours Haydn.  
Hymn of thanksgiving Mason.  
God is near thee  
\*60 But in the last days Mason.  
\*64 Great is the Lord American.  
Arise, O Lord American.  
\*69 Awake, Awake  
\*70 I will bless the Lord at all times R. A. Smith.  
\*71 Hallelujah! the Lord reigneth R. A. Smith.  
God the Omnipotent Russian.  
†72 The brave man Nageli.  
Lift up, O earth Root.  
From all that dwell below the skies  
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O wake and let your songs resound Himmel.  
All hail the pow'r of Jesus' name  
\*75 Blessed be the Lord R. A. Smith.  
Great and Marvellous R. A. Smith.  
\*77 Grant, we beseech thee Callcott.  
Come unto me when shadows  
79 The Lord is my Shepherd Beethoven.  
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My faith looks up to thee L. Mason.  
\*81 Beyond the glittering starry sky Husband.  
82 Blest Jesus, gracious Saviour M. Haydn.  
Hymn of Eve Arne.  
Salvation to our God  
\*84 I will arise Cecil.  
Blessed are the people  
\*86 I was glad when they said unto me Callcott.  
88 Then round about the starry throne Handel.  
\*91 Oh! how beautiful thy garments Naumann.  
\*92 Put on thy strength, O Zion Naumann.  
\*98 Sing to the Lord, our King and Maker  
(*Gloria from 1st. Service*). Haydn.

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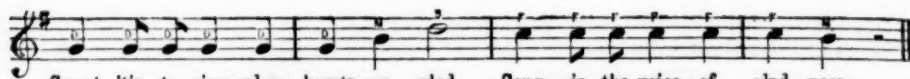
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The whole of this Volume is printed in Letter-note.

Each Number contains eight pages.

- |  |          |  |             |
|--|----------|--|-------------|
| 101 Sacred Peace, celestial treasure . . . . . | Storage  | 104 The minute gun at sea . . . . .          | King        |
| Sweet Spring is returning . . . . .            | Swiss    | The storm . . . . .                          | Bradbury    |
| Albion, on thy fertile plains . . . . .        | Braham   | 105 Away, away, the anchor weigh . . . . .   | S. Webb     |
| Spring, beautiful Spring . . . . .             | Hook     | On, on, thou eagle-pinioned . . . . .        | G. J. Webb  |
| 102 Come, come quickly away . . . . .          | Root     | Her mighty sails the breezes swell . . . . . | Colville    |
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